



#13
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*Pomo Basketmaker... Her gnarled, brown fingers
fashion constellations
circling oceans.
The tidal pull of
her basket's center
is heart to many nations.
Willow ribs
fanning all directions
the tips of which,
like firefly spirits,
call to a people
that all is
ever was
an upturned basket.*

—Peter Blue Cloud

**Forest Service Burns Beargrass
for Benefit of Basketweavers**
see story on page 11



USDA Forest Service personnel John Larson (left) and Stan Pfister (right) are pictured here at a 1993 beargrass burn at Orleans in Northern California.

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From the Director

Sara Greensfelder



What, December already? Seems awfully early this year. And didn't I just write a director's message? Actually, I did—you may be surprised to find this newsletter coming to you only a month after the last one, but we got a little behind in our 1995 publication schedule. Thanks to the determined effort of editor Linda Yamane we are nonetheless fulfilling our goal of putting out four newsletters, and hope to get a jump on our schedule next year by beginning with a February issue. I would also like to thank Linda for doing a superb job as editor, and keeping our newsletters interesting, attractive and informative.

Looking back on 1995, the first thing that comes to mind is that, from my perspective at least, it's been a particularly challenging year for CIBA. Many Board and staff members have endured hardships of one kind or another—health, family or job-related. Staff changes have left some gaps and necessitated training. Many beloved elders in the basketweaving and greater California Indian community have passed on. There have been complex issues to deal with, and deep examination of what CIBA's role should be in its stated purpose of preserving, promoting and perpetuating California Indian basketweaving traditions. We sometimes hear the opinion (from both within and without CIBA) that the Association is too "political" and should focus only on the cultural aspects of basketweaving. Others feel that difficult issues and relationships with government agencies need ongoing attention, involvement and decisive action on the part of CIBA. The Board of Directors' consensus is to continue to move ahead in both arenas.

Despite these pressures, and partly as a result of them, I feel CIBA has grown and matured over the past year. The wisdom and counsel of many has helped to guide its course, for which I am deeply grateful.

As always, the highlight of the year was the annual Basketweavers Gathering. I was quite moved when I read in this issue how participation in the Gathering affected several up and coming Ohlone basketweavers. There is agreement among all concerned that the Gathering should continue on an annual basis, and that CIBA should do all it can to support the efforts of local basketweavers, classes and groups.

At its November meeting, the Board of Directors adopted 1996 Goals and Objectives, which will be published in the next newsletter. Under the heading "*Communications, Networking and Outreach*" are 6d) *Hold two regional meetings with basketweavers in order to create awareness of CIBA's work, establish communication and focus upon the needs of the area* and 8. *Support formation of basketweaving classes in local areas by providing technical support and fiscal sponsorship.* In late 1995, we have already started to do both.

Our November meeting was held in the L.A. area, and included meetings with basketweavers in Riverside and Thousand Oaks. We would like to hold similar meetings in the late Spring and Fall in other parts of California. Please contact the CIBA office if you would like to host a meeting (preferably a pot-luck) between local basketweavers and the CIBA Board in your area.

CIBA assisted basketweaver Dee Dominguez in establishing four classes in Southern California by being the fiscal sponsor of a grant recently awarded by Native California Network. If you are interested in fiscal sponsorship or other kinds of support or advice for a class in your area, contact the CIBA office at (916) 292-0141.

In closing, I would like to thank all members, Board, staff and other supporters for contributing to CIBA's growth in 1995, and to wish you all a Happy New Year!



From Our Elders...

Vivien Hailstone

YUROK/KARUK/MEMBER OF HOOPA TRIBE

My advice to new weavers
is to get experience!



Weaving takes a lot of practice. You have to learn the methods first, then you get the experience to take it from there. If you want to learn to weave—the weaving techniques, that is—you can probably learn in a week-end. Then you have to learn about the materials and that takes a long time. You have to find people to go out gathering with. It takes a whole year to prepare the materials because they're not all ready at the same time. But once you learn the methods, it's practice!

PHOTO BY HANK MEALS



*Vivien Hailstone at the 1992 California Indian Basketweavers
Gathering at Ya-Ka-Ama.*

In Memory...

Genny George Mitchell

KARUK/YUOK

1924-1995

Born in Yreka, California on October 8, 1924, Genny George Mitchell spent her early childhood with her maternal great grandmother at the Salmon River in northern California. She left the area around 1931 to attend Stewart Indian Boarding School at Carson City, Nevada. At times, she returned home during summer vacations and played with cousins on the Salmon River.

While at Stewart, Genny experienced the BIA educational program, formed friendships with other Indian students and learned beadwork. She reflected that when she first arrived at Stewart she encountered strong discipline. For example, school officials forced the students to march everywhere. In the mid 1930s, due to a change in Indian policy, the boarding schools changed slowly, which enabled Genny as well as other Native students to take classes in Indian arts and crafts taught by Native people.

Genny moved to the San Francisco/Oakland bay area in 1940, where she lived with her brother in Alameda. She became active in the Oakland YWCA and attended Native social events. Since it was wartime, she also got together with other Indian people to honor the Native servicemen.

In the mid-1940s, Genny met Lundy Mitchell (Northern Paiute from Yerington, Nevada) through a mutual friend. They married and Genny gave birth to Nelda Louise Mitchell (later known as Nelda Mitchell Stanchina). In addition to Nelda, Genny and Lundy raised their niece Joan Ford and their nephew Douglas Herzer, who they regarded as their own children.

With the relocation of thousands of Indians to the San Francisco/Oakland bay area in the 1950s and 60s, Native people continued to gather for social and cultural reasons. The Intertribal Friendship House (IFH) in Oakland served as an Indian community center. At the IFH Indian women met to share their own styles of beadwork, basketry and other forms of art work. Genny attended these meetings and decided to begin meetings with Indian women closer to her home in Hayward. She approached the YWCA in Castro Valley and obtained space for a Tuesday art and crafts class. Genny explained, "Every time I met an Indian woman I'd tell them about the YWCA meeting place...Many women began to gather and most of them knew how to do beadwork or something from their tribe." They shared their



PHOTO BY ANNETTE REED CRUM

skills and eventually moved their meeting place to the Hayward YWCA.

The women produced fine Native arts and crafts. They entered their work in local county fairs and walked away with blue ribbons for their efforts. In 1971, a community member suggested that these women exhibit and sell their work at the Oakland Museum and they met with an overwhelming success. In addition, powwow organizers asked them to show their works at these community events. Genny and Lundy Mitchell became familiar faces at the local powwows where they sold jewelry, beadwork and baskets.

While skilled and interested in beadwork, Genny strove to become a basketweaver. She learned twined basketry in 1967 from a woman who came to the Castro Valley YWCA. Genny continued with weaving through a class with Mabel McKay in the late 60s or early 70s at IFH. Mabel McKay (Pomo) taught Genny many rules for basketry. She learned respect for the materials as well as the coiling style of basketry.

Genny made basketry part of her life, became a skilled weaver, and enjoyed the many hours spent with family friend Vivien Hailstone (Yurok/Karuk/member of the Hoopa tribe). She said she would sit with her, visit, and closely watch Vivien demonstrate weaving. Genny also took a basketry class from Vivien at D-Q University in the 1970s.

Over the years, Genny enjoyed membership with the California Indian Basketweavers Association (CIBA). She attended CIBA's annual Basketweavers Gatherings where she met with other weavers. She also participated in the annual Youth and Elders Gathering at D-Q University.

Genny believed that Native youth needed to learn about their culture and traditions. In 1974, she began working with Deanna Espina, Director of the Indian Education Programs in San Lorenzo. Genny once said, "I liked doing cultural activities. I still do...it's important for everyone to know their heritage, what their ancestors knew...I told them [the students] to do research on their own tribes and find out what kind of beadwork and basketry they do because this is important." In addition to San Lorenzo Indian Education, Genny and Lundy traveled to Fremont, Martinez, Concord, Livermore, and Oakland Indian Education programs, as well as others. She was a founding member of the Title IX Bay Area Indian Education Council.

Genny will be remembered by many people for years to come and she touched the lives of many through her teachings, friendship, humor and warmth. Through her intense love for learning and her work with Native youth, she helped ensure that our traditions will be passed on. While Genny Mitchell passed away on January 6, 1995, she will continue to live forever through her children, grandchildren, friends, and Native youth.

—Submitted by Annette Reed Crum (Tolowa)

With Love & Respect: Genevieve Mitchell

*The winds began to blow
Trees bend their heads and
nodding, seem to sigh.*

*Thunder rolls across the sky
and raindrops fall like tears.*

*The Elders along the river listen
to the sound. "All's well," they
say. "Our friend has reached the
other side."*

*Great Spirit,
Who made us all and gave us special talents.
Thank you.
Thank you for our friend Genevieve
who used her talent to enrich the lives
of all she met.*

*She was wife, mother and teacher.
As a teacher she was willing to share
her abilities
with many of our young.*

*Great Spirit,
Help us to remember her sharing.
Help us to continue to pass this knowledge
to future generations. Her talents will continue
through the lives of all she touched.
May her life and ability to share be an example
for us all.*

—Offered by Vivien Hailstone &
Darlene Marshall
—Written by Darlene Marshall

CIBA MEMBER PROFILE

Dee Dominguez

KITANEMUK
VENTURENO CHUMASH
YOKUCH YOWLUMNE

My name is Dee Dominguez and my family is from a number of tribes. About three years ago I started to put together a family tree, and that led to learning so many things. Some of our family were signers of the treaties at Tejon. My great-great grandmother, Magdalena Cota Olivas, left extensive information as a consultant for J.P. Harrington. She married Jose Juan Olivas, who was a famous singer—he was my great-great grandfather. Harrington recorded his songs also. My great grandmother, Isabel, married a Yowlumne man, a Yokuts man. That's where our Yowlumne family comes from. Her father-in-law, Chalola, left a dictionary of the Yowlumne language with Kroeber, and he also wrote down five Yowlumne stories for him, and three little songs.

At first I wasn't interested in federal recognition, but the Costanoan-Rumsen Carmel Tribe was encouraging us, and motivated me, and I got the families together to submit the request for federal recognition. Now our council in Bakersfield is called the "Tinoqui-Chalola Council of Kitanemuk & Yowlumne Tejon Indians." "Tinoqui" because it's our great-great-great grandfather who signed the treaties, and "Chalola" our Yowlumne grandfather who wrote the language and left us a dictionary, phrases, five stories and three songs!

As past Secretary-Treasurer of the Kateri Circle of Los Angeles, I used to do a lot of traveling. I did a lot of work with the children there and I traveled to a lot of conferences in the western states. All of this evolved into working with Mother Earth Clan, which is a group of women in southern California—with Cindi Alvitre, Barbara Drake, and Lorene Sisquoc Cano. We were always saying we were going to get together, the four of us, and weave. We were always running, running, running.

Finally I said, "Lore, I'm coming over to your house." So we did and I started weaving. I just loved it and I could see that this was something that was really, really special and I wanted to share it with everyone. It just seems like weaving is a part of breathing and it belonged to everybody. It belonged to everyone, and it was missing.

So I said, "Well, I'm gonna start a weaving group at home," which is at Bakersfield. Then I mentioned it to a friend of mine over at Santa Ynez, Adelina Padilla, and she said, "Well, Dee, why don't you start one here?" So we started one there. And then I mentioned it to Dee Garcia, who's the tribal chair of the Tongva, and she said, "Well, Dee, why don't you start one here?" So now we have four groups going! One in Bakersfield, one in Santa Ynez, and two groups here in Covina at my home. In Covina, we have eighteen new weavers started right now, in two separate groups.

All of the groups are using the coiling method and we're using primarily juncus and deer grass. This first group is basically an introduction, getting acquainted with the materials and learning by weaving. We've gone out harvesting and learning how to identify and where to find the materials. Up in Bakersfield we use sedge but we're not able to locate that yet, so right now we're going to go ahead and use the juncus to learn the concept of the weaving. As time goes on we'll introduce that when we can. I've been working with organizations like the Forest Service and arboreturns, botanists, and other weavers, trying to find the materials in areas that are closest to the weavers.

We're also viewing collections that are at museums, or people's collections, so they can see the enormity of the basketry. When we go into a museum storage and see shelves and shelves and shelves of baskets—all sizes, all designs—we can see that basketry was an enormous part of us. We can see that and say, "We're going to carry this on. Nothing is going to stop us. We've done it before and we'll do it again."



PHOTO BY DUCAN AGUILAR

Ohlone Basketweavers & Gatherers Resume Lost Traditions

by Linda Yamane

The year 1995 was one that saw a flourishing of traditional activity for a growing number of Ohlone basketweavers and gatherers. In spite of the fact that anthropologist Alfred Kroeber declared Ohlone people "extinct" in 1925, we have nonetheless continued to live and adapt to the situations and times. Unfortunately, the strategies for physical survival in many cases meant the loss of cultural traditions such as basketry, songs, stories and language. Most of us grew up never expecting to know the ways of our ancestors.

Imagine our happiness, then, when little by little these treasures of knowledge are being sought and re-discovered. It's been a marvel to find that many of these things have been hiding away in unexpected places just waiting, it seems, to be found. We've worked at finding our baskets that Kroeber said had "perished" and are finding the stories, songs and languages of our ancestors. I think it's something like the indescribable flavor of food and the exquisite satisfaction of eating when you're really, truly hungry—the experience is immeasurably rich for having gone without.

So we've learned on our own and with the help of others, and we've shared our knowledge and skills with those we've met, and the sense of family and community has taken a firm hold. We've sat together in the sun splitting and trimming sedge, and we've dug sedge under the cool canopies of nourishing oaks. We've sung songs and shared stories and reconnected the ties between ourselves and our ancestors.

"I've been learning how to gather the basketry materials and in the process have learned how hard our ancestors had to work in their lives. I really respect them for that."

—**Juanita Ingalls** (Mutsun Ohlone)

"Going to the Basketweavers Gathering up in Ferndale was a good chance for my daughter Jennifer and I to be together. We rented a car and headed for northern California. It was a really neat experience—the people were warm and comforting—and from that point on each step we took was a new step and it was getting closer to our culture. We learned so much. We got to hear Linda sing for the first time and it brought tears to our eyes. We were just overflowing with excitement to be a part of it all. We didn't know where it was going to take us next, but knew our lives were going to be changed from that point. We didn't know how, but knew it would be different. I didn't realize how much my daughter was going to enjoy basketweaving, so it has become a special thing between us which is more bonding."

Since then I have learned so much, and for once I feel I have something to offer back to my family, my mom's sisters and their kids. My grandmother and my mom had so much to offer and since they're gone now, it's exciting to be able to bring back and share. It never dawned on me that we had baskets or our ancestors went out there and dug sedge and did all this gathering of materials. Our family always used plants for medicine, but I didn't know that there was this art, this basketry. Now that I know this, it's exciting to share it and that there is an identity to it.

I haven't finished my basket yet, but it's neat to see it getting bigger. I don't work on it continuously because I don't want to run out of materials yet. There's so much work involved in making a basket—it's slow—but I'd like to learn to make as many different kinds as I can so I can share it with my family. And I'd like to someday be able to take them out and show them how to gather.

I feel like I have something to offer not just to my own family but to others, too. It's hard for me to get up in front of people because I'm very shy, but I like demonstrating—it's comfortable for me. I'm still learning but I enjoy answering people's questions. Sometimes the questions are pretty strange but it surprises me how so many people really want to know. This is our time to teach, to show, and to demonstrate. It's time to change the image they see on TV. I'm not Pocahontas, I'm just me and this is what I do and I'm learning just like you."

—**Marie Bonillas** (Rumsien & Mutsun Ohlone)



PHOTO BY LINDA YAMANE

Jennifer Figueroa & Marie Bonillas splitting sedge at the 1995 Basketweavers Gathering.

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"I started my first basket up at the Basketweavers Gathering in Ferndale. It was really fun. I'm not finished yet, because it's hard to have a lot of time with homework and stuff. We went out digging sedge at Fort Ord, and that was interesting. The roots were all close together, so it was kind of hard to try to dig around and trying not to cut it too close. It was hard work, too! I thought it was cool—I liked digging the sedge. That's where I got me some for my basket. I have a lot, I think!"

—Erica Petty (Mutsun Ohlone), age 15



PHOTO BY LINDA YAMANE

Erica & Erin Petty preparing sedge at the 1995 California Indian Basketweavers Gathering in Ferndale, Humboldt County.

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"I've gone to some past Gatherings, but was always helping in the booth for the fundraiser drawing, so this year decided it was time to take part in the Learner's Circle. I started out working with the sedge, but it was painful for my wrists, so I switched over to the tules and started a little twined basket. I liked it! I wish I could see some of the baskets done by our tribe...it makes me think about and praise our ancestors, what hard work they did. A lot of people say they just relaxed all day long, but I think they were very hard-working people. And digging the sedge—that was an experience! I had little slices and cuts on my fingers. As I worked I wondered if our ancestors cut themselves like that or were their hands toughened up from working outside all the time? It was like a puzzle following those roots. You found your sedge and worked your way until you got to the other end. It was exciting! I gave my roots to my daughter Erica—and I guess the roots we got then are about ready to use now."

—Kathy Petty (Mutsun Ohlone)

▲

"The Basketweavers Gathering at Ferndale this year was my first experience at seeing first hand how time-consuming the work is that goes into cleaning the materials...and working stitch by stitch. It was eye-opening and I really enjoyed it. It was good to see a lot of people I knew and some people I didn't realize were weaving. There's a young woman I know and she was demonstrating. She had a group of people around her and she was demonstrating something and I was just so proud of her. And to see so many Ohlone people there! I'm looking forward to us having a table at the Gathering next year."

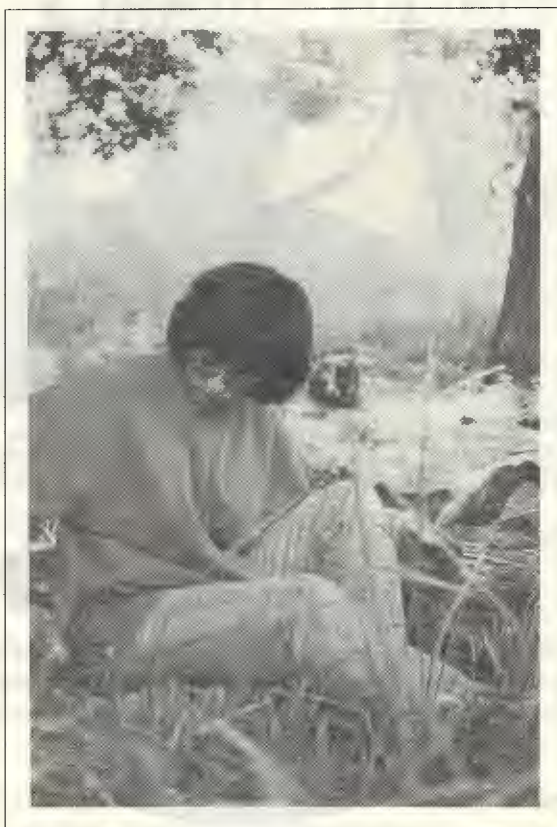
Digging sedge at Fort Ord was a lot of fun, being there with so many Ohlone people and just getting dirty. I'm a land manager by trade, but it's a lot different doing it on land where you've got a stronger spiritual and ancestral connection. Even though we were digging sedge to make baskets, we were still promoting more growth. It was getting back to what I've always wanted to do—take care of the land—from the heart, not just from the books and the mind. Probably one of the greatest aspects was being up there with particular people and also sharing that with Erin, my partner. That was pretty special. I'm happy to see people back on the land in that way, not in a military way."

—Richard Miranda (Rumsien Ohlone)



PHOTO BY LINDA YAMANE

Richard Miranda trimming sedge at Coyote Hills Regional Park in Fremont.



Jennifer Figueroa digging sedge at Fort Ord.

"Going to the Basketweavers Gathering ended up being more than I expected. I didn't know exactly what to expect, but when I got there it was so much more—it was wonderful. I never really had any connection to what basketweaving was all about, and to know how many hours and how much time and effort goes into every part of it. To think that people were doing this so many years ago and I can do it, too. It's a connection I never had and never thought I would have. I never even thought about basketweaving before. It was something I looked at in a museum—I never thought I would be doing it someday. It's great.

Digging sedge wasn't what I expected—I had something completely different in my mind, yet at the same time I didn't know what to expect. And when we pulled up, I was like, "That's it?!" I would've never thought if you dig you could get roots that you can use to make a basket. Even when we were at the Basketweavers Gathering and we were cleaning the sedge, I never knew they looked like roots.

At first I didn't want to touch the dirt—I wasn't real excited about that part. But once I got in there, I forgot about the bugs being there and before I knew it I had my hands on the bugs and it didn't really bother me. I enjoyed it. It was great. It was a nice feeling. It felt good to have my hands in dirt!

Not only that, but it felt good to be doing something cultural and to know that we could do it also. It felt nice. And it felt good being there together—it was very welcoming."

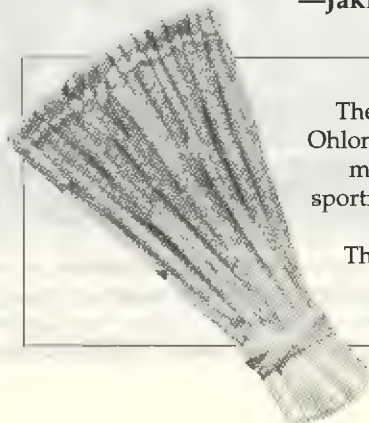
—Jennifer Figueroa (Rumsien & Mutsun Ohlone), age 20

"I liked digging sedge. It's been awhile since I've been digging in dirt! And I liked using the deer antler for a digging tool. It was nice because it seemed less intrusive. With the modern tools—with sharper blades—it seemed like we'd break them a little bit more. Then to see some people using the long digging stick... they seemed to do quite well with it. I think that kind of shows that the old way is easier to do, is more compatible. So now I have to look for a stick.

The roots were so intertwined because the sedge hadn't been dug here before—or for a very long time. It was fun to be working and working on a root and somebody else was working and working on a root and then we'd find out we were on opposite ends of the same root!

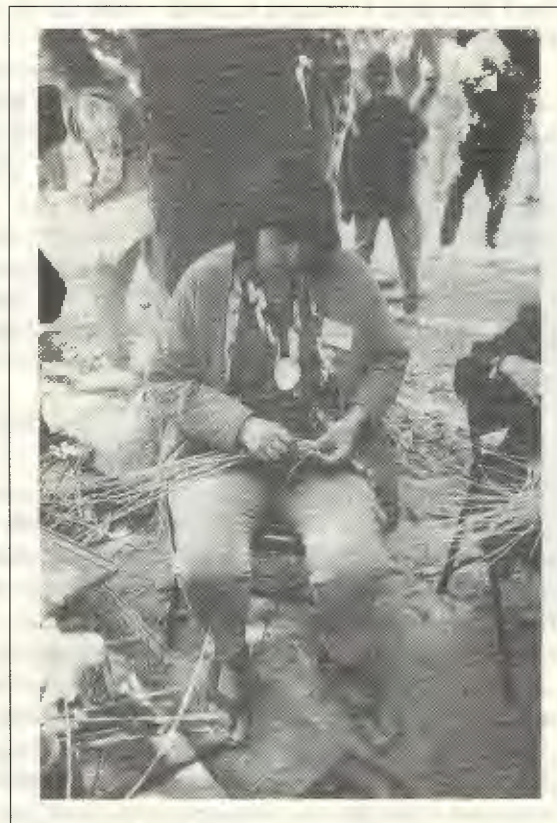
I know that basketry is a time-consuming thing, but one of the baskets I like is the "sawiy", a blackberry basket that's made of tule and is fast to make. That's the kind of basket I've demonstrated and we know that it was definitely a Mutsun basket. Then we recently found that it was also used in Santa Cruz, which is kind of a neat connection."

—Jakki Kehl (Mutsun Ohlone)



The "sawiy" is a southern Ohlone "blackberrying" basket made of tule & usually sporting a handle for wearing over the neck.

The basket is lined with sycamore leaves.



Jakki Kehl demonstrating the making of a "sawiy" at "Ohlone Day" in Felton, 1994.



Showing off sedge roots are Ohlone participants in the first sedge dig at Fort Ord, July 1995. Left to right are Juanita Ingalls, Kathy Petty, Jakki Kehl, Linda Yamane, Marie Bonillas, Jennifer Figueroa and Chuck Striplen.

"Getting together out at Fort Ord to dig sedge was absolutely amazing. I really didn't quite know what to expect. It really made me understand a lot more and re-emphasized something that I've come to know about Indian people and how people relate to each other and the earth. I think it was fantastic the way people worked together in a way that people typically don't these days. I was very honored to have had the opportunity to have brought all that together."

It was good getting out there on the land and working with the sedge and talking to the plants and being human beings. There's a lot of healing that can happen. I've had most of my experience growing up with animals, and dealing very hands-on and very directly with healing animals. And this was kind of an extension of that—focusing on plants, which I never really had before. Not just focusing on learning the taxonomy, or plant physiology, but actually relating to plants and specific plants as people. And as relatives. And building a relationship with those plants based on the relationship that our ancestors had with them for tens of thousands of years. It was very powerful and filled some gaps in myself that I hadn't really known were there."

—Chuck Striplen (Mutzun Ohlone)

"I've been working for several years trying to find out about our baskets—what they looked like, where they are, what materials were used. There are so few Ohlone baskets left, and they are so scattered, that it's been quite a job learning these things. Little by little, though, the pieces have been coming together and with the help of a couple of friends who so unselfishly helped me learn how to gather and prepare the materials, I was eventually able to begin weaving—probably the first Ohlone baskets to be made in nearly a hundred years! And it was lonely there for awhile, but what a miracle that there is now this beautiful circle of Ohlone people to share it with. I'm happy to make these baskets so people can look at them and hold them and know that our ancestors were intelligent, resourceful, artful people. When we weave our baskets we bring honor and respect to our ancestors. Eutiit-ha!"

—Linda Yamane (Rumsien Ohlone)



Robbie Yamane (Rumsien Ohlone), age 12, turns a sedge root into a BIG smile.



Linda Yamane weaving a "walahin", a southern Ohlone winnowing basket, at the 1995 California Indian Basketweavers Gathering. Her first coiled basket is pictured above.

Beargrass Burning Spreads

by Steve Nicola

Beargrass burning in Northern California appears to be spreading like wildfire (no pun intended), if activities in 1995 are any indication. Basketweavers report that the U.S. Forest Service completed several successful "prescribed" burns this Fall designed to promote the vigor of beargrass (*Xerophyllum tenax*), a basketry plant important to many Northern California tribes. By press time, we had obtained information on three burns, totaling approximately 39 acres, that were conducted this year on the Klamath, Shasta-Trinity, and Six Rivers National Forests. We have reason to believe there were additional burns, but were unable to obtain information in time for this report.

Burning to enhance beargrass habitat, instituted by the Forest Service at the behest of local basketweavers, appears to be receiving enthusiastic acceptance by the Forest Service, even in the face of declining Forest Service budgets. As a result, positive, cooperative relationships seem to be growing between these Forests and the local basketweaving communities. "Money is dwindling, but we'll continue looking for creative ways to do what needs to be done to meet our trust responsibilities," stated Brian Morris, Gasquet District Ranger on the Smith River National Recreation Area, Six Rivers National Forest.

Twenty-five acres of beargrass habitat on the Gasquet Ranger District was burned in mid-October with Morris' approval when the Forest was able to fund a 100-acre prescribed burn adjacent to the



PHOTO BY RENEE STAUFFER

Northern California basketweavers LaVerne Glaze (Karuk/Yurok) and Virginia Larson (Karuk) rest at Orleans while Beargrass burns in 1993 Forest Service burn.

beargrass site. The site is in a gathering area that receives moderate use by Tolowa and some Yurok basketweavers. Morris has been working with elders for three years to determine where and when to burn on the district.

CIBA Board member LaVerne Glaze (Karuk/Yurok) reports that the Forest Service has been working very hard and that basketweavers are very happy with the efforts of the Ukonom (Klamath NF) and Orleans (Six Rivers NF) ranger district staffs, who burned a total of eleven acres along the Gasquet-Orleans (G-O) Road in late October. The sites were on opposite sides of the road but were not the same sites burned in 1993 (see Newsletter #5). This area is heavily used by Karuk and Yurok basketweavers, some of whom were on hand to observe the burn.

Further south, Shasta-Trinity National Forest staff conducted a small (2-3 acre) "test burn" on the Hayfork Ranger District in an area about seventeen miles west of Redding. Vivien Hailstone (Yurok/Karuk/ member of Hoopa tribe) reports that Forest staff were preparing for a much bigger burn next year near Burney east of Redding, but never having burned for beargrass before, they needed to practice. Next year's burn will be closer to where a greater number of basketweavers live and gather. Local basketweavers were on hand on November 5 to advise the Forest Service on the burn, and cautioned about the need to reduce fuels manually before burning to prevent having a fire that was too hot. According to Hailstone, Forest staff plan to return to the site in the Spring to evaluate the burn. "The Forest Service is really working hard and has been very willing to cooperate," said Hailstone. The Forest Service also has contributed funds to Local Indians for Education (LIFE), based out of the city of Shasta Lake, for production of a videotape by Hailstone on basketweavers and basketweaving, and film makers from Shenandoah Films were on hand for the Hayfork burn. "There's a great feeling here between basketweavers and the Forest Service," Hailstone said.

Tuolumne Band of MeWuk Indians of the Tuolumne Rancheria Opposes Forest Service Spraying

As reported in the last newsletter, the Stanislaus National Forest has released a Final Environmental Impact Statement (FEIS) clearing the way for massive applications of herbicides on over 11,000 acres of Forest land (see Newsletter #12). The Forest is seeking to "release" conifers from competition by brush species that are becoming re-established following the devastating Cleveland Fire of 1987. CIBA has joined local grass roots organizations in appealing the FEIS, and will participate in a meeting this month with Forest staff to attempt to resolve the conflict. At their November 13 meeting the Tuolumne MeWuk Tribal Council approved the following resolution.

- WHEREAS: The Tuolumne Band of MeWuk Indians of the Tuolumne Rancheria is an established Band of Indians that has attained the status of federal recognition; and
- WHEREAS: The Tuolumne MeWuk Tribal Council is the governing body of the Tribe, under the authority of the Indian Reorganization Act of 1934; and
- WHEREAS: The Central Sierra MeWuk people are California's native inhabitants of this area of which we are the descendants and we have lived within this area for generations upon generations; and
- WHEREAS: At this time, the United States Forest Service is proceeding to apply chemical herbicide to more than 11,500 acres of the Stanislaus National Forest beginning in the Spring of 1996, in the area that was once the homeland of the Sierra MeWuk; and
- WHEREAS: The spraying of the proposed area, as designated, will have a significant impact on the environment, wildlife, fish, plants, trees, soil, water, and vegetation; and
- WHEREAS: The impact will affect the hunting, fishing, gathering sites, archaeological sites and culture resources of the Native American MeWuk people; and
- WHEREAS: This area continues to be used by the MeWuk people of today for such purposes as stated, just as they were used by our ancestors in the past; and
- WHEREAS: Native Americans have always considered the land, air and water sacred resources, as given by the Creator, for all living beings and we will always reject any attempt to willfully harm or destroy or change the natural environment in any way; and

NOW, THEREFORE BE IT RESOLVED: that the Tuolumne Band of MeWuk Indians of the Tuolumne Rancheria hereby oppose the Paper Project of aerial and ground spraying application of herbicides as being harmful to Mother Earth and the environment.

THEREFORE BE IT FURTHER RESOLVED: that the Tuolumne Band of MeWuk Indians of the Tuolumne Rancheria support the Appeal that will be submitted by the Central Sierra Environmental Resource Center, and we would only support the alternative of clearing the land by manual and mechanical methods as being less harmful to the general public and less harmful to the environment.

—Resolution #317-95

What's Happening

▲ **Native California Network** recently awarded two grants for basketweaving classes: one grant is funding four Traditional California Indian Coiled Basketweaving classes in Southern California under the guidance of project director Dee Dominguez. Already underway, the classes are targeting Tongva, Chumash and Yowlumne students.

▲ **LaVerne Glaze (Karuk/Yurok)**, received another NCN grant to begin a "Grandmothers Basketweaving" class in Orleans in March for Indian students, including children. If you're interested, call LaVerne at (916) 627-3112.

▲ **CIBA Board members Kathy Wallace and Joanne Campbell** had a display of baskets and CIBA info at the Third Annual Tribal/EPA Conference's Social Hour, held November 30 at the American Indian Contemporary Arts Gallery in San Francisco. The following day, they participated in a Pesticides & Toxics Workshop at Region 9 EPA offices, one of many held throughout the two days for tribal representatives.

▲ **Kathy Wallace and Steve Nicola** attended an all day Central California Roundtable in El Dorado on December 9 to give input for the Seventh American Forest Congress, scheduled for February in Washington, D.C. The Congress will convene for the seventh time since 1882 "to create a new vision for the management of our forests"—public, private and urban.

▲ **CIBA members Pegg Mathewson, Denise Davis, Jennifer Bates and Kathy Wallace** presented a training session for staff of the California Department of Pesticide Regulation in Sacramento on December 15. They provided information on plants used by Native Americans in Sierran national forests, as well as "sensitivity training" in working with Native people.

▲ **The next CIBA Board Meeting** will take place the first week-end in February in the San Francisco Bay Area.

▲ **Remember the photograph taken at the 1995 Gathering of the girl sitting in the chair weaving?** Well, we found out who she is—her name is **Lily Richardson (Karuk)**, age 11. Nice to meet you, Lily!

Events Calendar

Through February 4 *Carver's Art of the Indians of Northwestern California*. This exhibit explores the carving traditions of the Klamath River peoples of Northern California, including the Yurok, Karuk & Hupa. Phoebe Hearst Museum of Anthropology, 103 Kroeber Hall, College Ave. & Bancroft Way, Berkeley. Wed., Fri., Sat., Sun. 10:00 a.m.-4:30 p.m.; Thurs. 10:00 a.m.-9:00 p.m. \$2 adults, \$1 seniors, 50 cents children 16 & under. Free to the public on Thursdays. (510) 642-3681.

Through March 26. *The Ties That Bind: The Art of Teaching and Learning Mono Basketry*. Fresno Metropolitan Museum, 1515 Van Ness Ave., Fresno. Open daily 11:00 a.m.-5:00 p.m. (Open 'til 8:00 p.m. Thurs.) \$4 adults, \$3 seniors, students, children. (209) 441-1444.

January 28. *Native California Literature Today*. Phoebe Hearst Museum of Anthropology, 103 Kroeber Hall, UC Berkeley. 2:00 p.m. Jean Molesky introduces Native Californian writers reading their work, including prize-winning poet Janice Gould (Koyangk'auwi/Maidu), author of *Beneath My Heart*. Free with admission to museum (\$2 adults, \$1 seniors, 50 cents children 16 & under). (510) 643-7648.

February 2-March 30. *Wa'tu Ah'lo*. C.N. Gorman Museum, University of California at Davis. Tues.-Fri. noon-5:00 p.m. Photographs by CIBA member Dugan Aguilar. (916) 752-6567.

February 13-May 19. *California Indian Basketweavers—A Continuing Tradition*. The History Museum of Santa Cruz County, Octagon Gallery, 705 Front St., Santa Cruz. (408) 425-7278. Opening celebration Saturday, Feb. 24, with basketry demonstrations by weavers Linda Yamane, Kimberly Stevenot & Kathy Wallace; showing of video "Three Pomo Basketweavers."

Classes

INTRODUCTION TO NORTHERN SIERRA MEWUK COILED BASKETRY

Taught by **Kimberly Stevenot**. Modesto Junior College Extension, two sessions, 4 classes each, Tuesday/Thursday evenings, 2 hrs./evening. First session Jan. 30-Feb. 8. Second session Feb. 27-March 7. \$80 and \$25 materials fee. Class will also include a week-end gathering session. Contact Kimberly Stevenot at (209) 521-6327 or Mewuk8@aol.com.

NORTHERN CALIFORNIA BASKETRY Taught by Kathy Wallace.

February 21-June 5
3 unit class, Fine Arts 122, D-Q University, Davis. Wed. evenings, 6:30-9:30 p.m., school registration Feb. 12-26. Class will include material gathering, preparing of materials and weaving techniques in addition to two material gathering fieldtrips and two fieldtrips to museum collections.

BASKETRY WORKSHOP: HANDS-ON

INTRODUCTION TO NORTHERN CALIFORNIA BASKETRY

January 20, 21.

Taught by master teacher **Vivien Hailstone** and assistant teacher **Kathy Wallace**.

Open to anyone. Credit/no credit. D-Q University, Davis. Call D-Q U at (916) 758-0470 or Vivien Hailstone (916) 221-1348 for fee and other information.

Purposes of California Indian Basketweavers Association

- ▲ To preserve, promote & perpetuate California Indian basketweaving traditions
- ▲ To raise awareness & provide education of Native Americans, the public, public agencies, arts, educational & environmental groups of the artistry, practices & concerns of Native American basketweavers
- ▲ To promote solidarity & communication between Native American basketweavers
- ▲ To promote & provide opportunities for Native American basketweavers to pursue the study of traditional basketry techniques & forms & to showcase their work
- ▲ To provide information & services to Native American basketweavers, including means of protecting their rights as artists & Native Americans
- ▲ To establish rapport & work with public agencies & other groups in order to provide a healthy physical, social, cultural, spiritual & economic environment for the practice of Native American basketry
- ▲ To increase Native American access to traditional cultural resources on public & tribal lands & traditional gathering sites, and to encourage the reintroduction of such resources & designation of gathering areas on such lands
- ▲ To broaden communications with other Native American traditional artists
- ▲ To do all of the above in a manner which respects our Elders & Mother Earth

Membership

There are two categories of membership in the Association. Persons who are of California Indian descent and who practice traditional California Indian basketry are eligible to join as voting members. Anyone else who supports the purposes of the Association is invited to join as an associate member.

Annual memberships begin from the date dues are received.

Checks should be made payable to "California Indian Basketweavers Association" or "CIBA".

___ I am a California Indian basketweaver. As a Voting Member of CIBA, I hereby verify that I am of California Indian descent & that I make baskets using California Indian traditional techniques & materials. Annual dues of \$10 is enclosed.

Signature _____ Date _____

___ I support the purposes of the California Indian Basketweavers Association and would like to join as an Associate Member at the following rate.

___ \$20 regular
___ \$10 student/low-income
___ \$35 supporting

___ \$50 supporting
___ \$100 supporting
___ \$250 supporting
___ other-supporting

Name _____

Tribe(s), if any _____

Address _____ zip _____

Phone (_____) _____ Skills/Time I could offer the Association: _____

Send to: CIBA, 16894 China Flats Rd., Nevada City, CA 95959 Phone: (916) 292-0141

Thank You▲Thank You Thank You▲Thank You

To those foundations who have helped support CIBA in 1995: LEF Foundation (for funding publication of our newsletter), Ruth Mott Fund, Lannan Foundation, Eagle Staff Fund of First Nations Development Institute, National Endowment for the Arts Folk and Traditional Arts program, Humboldt Area Foundation, Fund for Folk Culture Conferences and Gatherings Program underwritten by the Pew Charitable Trusts, Flow Fund, Native California Network, Seventh Generation Fund, Women's Foundation and Seva Foundation.

To those who assisted with the November Board meeting in Southern California: Board member Dee Dominguez (who organized our busy schedule, and contributed her home and freeway navigational skills to CIBA for three days); Barbara Arvi, curator of education at the Southwest Museum; Earl Sisto, American Indian Studies at UC Riverside; Lore Sisquoc, curator of the Museum at Sherman Indian High School; Paul Varela, executive director of the Oakbrook Park Chumash Interpretive Center at Thousand Oaks; and the weavers and others who met and shared conversation and food with us.

To Greg Schaaf for allowing us to use his beautiful computer graphic California Indian basketry borders.

To those who have helped with newsletter mailings in 1995 (sorry if we've missed anyone!): Kelly, Shannon, Michael and Jann Garitty, Kelly Walsh, Jean and Bob Greensfelder, Star Carrol-Smith, Kuddie, Starlailit Compost, Reed Hamilton, Steve Nicola, Bill Slater and Tove Killigrew.

New & Renewing CIBA Members

Voting

Vera A. Brown,
Kumeyaay
Barbara Drake,
Gabrielino-Tongva

Associate

Barbara Balen
Martha Barton
Brian Bibby*
Sarah De Ness
Marjorie Lakin
Erickson*
Al & Marge Florence
Louise Fortmann
Johnna L. Greene
Avis Keedy
Richard Markley
Carl Mautz

Libby Maynard
Judy McBride
Joe McFarlan
Sue Mitchell
Native Lands Institute
Susan Newstead*
Steve Nicola*
Tressa Prael
Carol Riggs
Jim Rock
Carol Rookstool*
Martha Rosenbaum
Joyce Stilwell
Lauren Teixeira
Cheryl Van De Veer

* denotes supporting
member

Thank You To All CIBA's Members!

California Indian Basketweavers Association
16894 China Flats Road, Nevada City, CA 95959 (916) 292-0141

E-Mail: ciba@oro.net

Board of Directors:

Jennifer Bates (N. Mewuk)-Chairperson
Joanne Campbell (Pomo/Coast Miwok)
Dee Dominguez (Kitanemuk/Ventureno-Chumash/Yokuch-Yowlumne)-Treasurer
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Kimberly Stevenot (N. Mewuk)-Secretary
Kathy Wallace (Yurok/Karuk/Hoopa)
Executive Director: Sara Greensfelder
Newsletter Editor: Linda Yamane (Rumsien Ohlone)

Deadline for submissions for February Newsletter is February 1.

Please call Newsletter Editor at (408) 394-5915.